

新课标·英汉对照课外名著必读（提高版）

*La Dame Aux Camelias*  
*Alexandre Dumas Fils*

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【法】小仲马 ● 著



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*La Dame Aux Camelias*

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[法]小仲马 著

饶晓红 编译

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## 内 容 简 介

《茶花女》是法国作家、剧作家小仲马 (Alexandre Dumas fils), (1824 - 1895 年) 的成名作品。

书中描写了巴黎名妓玛格丽特与阿尔芒真诚相爱。但由于他人地挑拨, 为了阿尔芒的幸福, 玛格丽特离开了阿尔芒并忍受了巨大的痛苦。直至玛格丽特死后, 阿尔芒看了她的临终日记才明白了一切。

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## CHAPTER 1

...

Since I am not yet of an age to invent, I must make do with telling a tale.

I therefore invite the reader to believe that this story is true. All the characters appear in it, with the exception of the heroine, are still living.

I would further add that there are reliable witnesses in Paris for most of the particulars which I bring together here, and they could vouch for their accuracy should my word not be enough. By a singular turn of events, I alone was able to write them down since I alone was privy to the very last details without which it would have been quite impossible to piece together a full and satisfying ac-

## 第一章

.....

我还未达到能够塑造人物的年纪,那就只能来讲述现成的故事了。

因此,我希望读者相信这个故事的真实性,除了女主人公之外,故事里所有的人物都还健在。

我所收集于此的这些材料大都有可靠的见证人,并且他们都在巴黎,如果我的证据不够充足,他们可以给予证实。只是由于一种特殊的机缘,只有我一个人能够将它们写出来,因为我是唯一清楚最后那些细节的人,而没有最后那些详细情节,就不可能在笔下一口气写出这个完整而感人的故事。

count.

...

On the 12th day of March 1847, in the rue Laffitte, I happened upon a large yellow notice announcing a sale of furniture and valuable curios. An estate was to be disposed of, the owner having died. The notice did not name the dead person, but the sale was to be held at 9 rue d'Antin on the 16th, between noon and five o'clock.

The notice also stated that the apartments and contents could be viewed on the 13th and 14th.

I have always been interested in curios. I promised myself I would not miss this opportunity, if not of actually buying. then at least of looking.

The following day. I directed my steps towards 9 rue d'Antin.

...

.....

一八四七年三月十二日那天,我于拉菲特街看见一张宣称拍卖家俱以及古玩珍品的黄色巨幅广告。此次拍卖是在物主的去世后随之举行的。广告上没有提到死者的名字,只是说拍卖地点在安丹街九号,时间是十六日中午至下午五点。

此外,广告中还写着,十三日和十四日可以参观那幢住宅与家俱。

我一向喜欢古玩珍品,岂可坐失良机,所以我决不会放过这次机会,即便不买,至少也要去看看,一饱眼福。

第二天,我便一门心思地直奔安丹街九号而去。

.....



I wandered from room to room in the wake of these inquisitive aristocratic ladies who had arrived before me. They went into a bedroom hung with Persian fabrics I was about to go in after them, when they came out again almost immediately, smiling and as it were put to shame by this latest revelation. The effect was to make me even keener to see inside. It was the dressing-room, complete down to the very last details, in which the dead woman's profligacy had seemingly reached its height.

On a large table standing against one wall - it measured a good six feet by three - shone the finest treasures of Aucoc and Odier. It was a magnificent collection, and among the countless objects each so essential to the appearance of the kind of woman in whose home we had gathered, there was not one that was not

我尾随那些心怀好奇的贵妇人进入一个个房间。她们走入一间张挂着波斯帷幕的房间，当我也要跟进去之时，她们却笑着很快退了出来，似乎在为这种一时的猎奇感到难为情。这种情形使我更加迫不及待地想瞧瞧这个房间。这是一间梳妆室，里面摆满了各式各样的摆设，连细小的边角也不例外。由此可见，死者在挥霍钱财方面达到了奢糜的地步。

在依墙的一张三尺宽、六尺长的桌子上，奥科克和奥迪峨二位名匠制作的各类珍宝闪闪发光。收藏品真是灿烂夺目。这些数不胜数的物件，对像这所住宅的女主人这样一位女人的梳妆打扮是不可缺少的，它们不是金子做的，便是银子做的。不过这么多藏品只可日积月累而来，

made of gold or silver, But it was a collection. that could only have been assembled piece by piece, and clearly more one love had gone into its making.

I, who was not the least put out by the sight of the dressing-room of a kept woman, spent some time agreeably inspecting its contents, neglecting none of them, and I noticed that all these magnificently wrought implements bore different initials and all manner of coronets.

As I contemplated all these things, each to my mind standing for a separate prostitution of the poor girl, I reflected that God had been merciful to her since He had not suffered her to live long enough to undergo the usual punishment but had allowed her to die at the height of her wealth and beauty, long before the coming of old age, that first

而仅靠一个情人肯定是无法达到这样齐全的。

参观一个妓女的闺房,我并没有感到不快,倒是十分有趣地细观每件物品,一件都不放过,我注意到这些雕琢精美的用具上都刻有不同的姓名开头字母以及不同的徽章。

所有这一切东西,每一件都让我想到这个可怜姑娘的卖笑生涯。我想,可怜的姑娘,上天对她还算是宽容仁慈的,因为他没有让她最终受到通常的惩罚,而让她于奢华的生活中,保持美丽的容颜,在年老之前去逝,对妓女来说,人老珠黄便是她们的第一次死亡呀。

death of courtesans.

...

I must have been lost in thought for quite some time. For by now the apartment was empty save for myself and a porter who, from the doorway, was eyeing me carefully lest I should try to steal anything.

I went up to this good man in whom I inspired such grave anxieties.

‘Excuse me,’ I said, ‘I wonder if you could tell me the name of the person who lived here?’

‘Mademoisele Marguerite Gautier.’

I knew this young woman by name and by sight.

‘What!’ I said to the porter. ‘Marguerite Gautier is dead?’

‘Yes, sir.’

‘When did it happen?’

‘Three weeks ago, I think.’

.....

我一定沉思了相当长一段时间,因为这座房子里只剩下我和一位看门人了。他站在门口专心地盯着我,以防我顺手牵羊拿走什么东西。

我走到这个因我而很不安的正直人面前。

“先生”,我对他说,“你可以告诉我这儿原住户的名字吗?”

“玛格丽特·戈蒂耶小姐。”

我知道这个姑娘的姓名,也见过她。

“什么!”我朝看守人说,“玛格丽特·戈蒂耶逝世了?”

“是的,先生。”

“是什么时候的事?”

“我猜有三个星期了吧。”

‘But why are people being allowed to view her apartment?’

‘The creditors thought it would be good for trade. People can get the effect of the hangings and the furniture in advance. Encourages people to buy, you understand.’

‘So she had debts, then?’

‘Oh yes, sir! Lots of ’em.’

‘But I imagine the sale will cover them?’

‘Over and above.’

‘And who stands to get the balance?’

‘The family.’

‘She had a family?’

‘Seems she did.’

‘Thank you very much.’

The porter, now reassured as to my intentions, touched his cap and I left.

‘Poor girl,’ I said to myself as I returned home, ‘she must have

“可是为什么要让人们来观看她的住宅呢？”

“债主们都认为这样能够抬高拍卖的价钱。你知道，让人们事先实地看看帘帷及家俱，会引起他们购买的欲望。”

“如此说，她欠了债？”

“啊，先生，真欠了不少债。”

“可拍卖以后可以还清吗？”

“还有剩的。”

“那么剩下的钱给谁呢？”

“给她家里。”

“她有家？”

“似乎有。”

“非常感谢。”

看守人明白我的意图之后感到放心，朝我行了礼，我便走了出来。

“可怜的姑娘！”我一边回家一边想，“她一定死得很凄惨，因

died a sad death, for in her world, people only keep their friends as long as they stay fit and well.' And in spite of myself, I lamented the fate of Marguerite Gautier.

...

为她那种情况,只有身体健康的时候才可能有朋友。”我不由自主地对玛格丽特·戈蒂耶的命运感到伤感。

.....

## CHAPTER 2

...

I recalled having come across Marguerite very frequently on the Champs - Elysees, where she appeared assiduously each day in a small blue brougham drawn by two magnificent bays, and I remembered having also remarked in her at that time an air of distinction rare in women of her kind and which was further enhanced by her truly exceptional beauty.

...

For it was impossible to behold beauty more captivating than Marguerite's.

...

Her jet - black hair, naturally or artfully waved, was parted over her forehead in two thick coils which

## 第二章

.....

我记得以前在香榭丽舍大街经常遇到玛格丽特,她每天都乘坐一辆由两匹枣红色的骏马拉的蓝色小四轮轿式马车经过那里,从不间断。那时我就觉察到她身上有一种她同类的女人无法具备的气质;而她那罕有的美丽更加突出了她的与众不同。

.....

确实,不可能看到比玛格丽特的美貌更吸引人的美貌了。

.....

黑玉一样的头发,不知是天生的还是人工梳理成的,像波浪一样于前额分为宽宽的两绺,消

vanished behind her head, just exposing the lobes of her ears from which hung two diamonds each worth four or five thousand francs.

Exactly how the torrid life she led could possibly have left on Marguerite's face the virginal, even childlike expression which made it distinctive, is something which we are forced to record as a fact which we cannot comprehend.

...

Marguerite was present at all first nights and spent each evening in the theatre or at the ball. Whenever a new play was performed, you could be sure of seeing her there with three things which she always had with her and which always occupied the ledge of her box in the stalls; her opera glasses, a box of sweets and a bunch of camellias.

...

失在脑袋后面,正好露出两只耳尖,上面挂着两只分别值四五千法郎的钻石耳坠。

为什么玛格丽特的激情放纵的生活会在她的脸庞上留下这般纯净、甚至孩子气的、成为一种特征的神情,这正是我们急需了解而又百思不得其解的问题。

.....

每次戏剧的首场演出,玛格丽特都在场,每天晚上,她都在剧院中或者舞会上度过。每当有新的剧本演出,肯定能在剧院里看见她。她总是坐在楼下包厢里,包厢前面的挡板上放着三件她从不离身的事物,她的小型望远镜、一袋糖果以及一束茶花。

.....

Marguerite had never been seen with any flowers but camellias. Because of this, her florist, Madame Barjon, had finally taken to calling her the lady of the Camellias, and the name had remained with her.

Like all who move in certain social circles in Paris, I knew further that Marguerite had been the mistress of the most fashionable young men, that she admitted the fact openly, and that they themselves boasted of it, which only went to show that lovers and mistress were well pleased with each other.

However, for some three years previously, ever since a visit she had made to Bagneres, she was said to be living with just one man, an elderly foreign duke who was fabulously wealthy and had attempted to detach her as far as possible from her old life. This she seems to have

除了茶花,从没有人看见过玛格丽特带过别的花。因而,在专门卖花给她的花店老板巴尔戎太太那里,人们最终把她叫做茶花女,这个外号便从此给传开来了。

此外,像一切生活在巴黎的某一圈子里的人一样,我也知道玛格丽特以前做过一些最时髦的青年人的情妇,她公开承认这些事,而那些年轻人自己也以此为荣,这一切只能说明情郎们与情妇之间相互都感到很满意。

然而,大概三年以前,她从巴雷尔旅行回来后,据说只同一位外国老公爵住在一起了。这位公爵非常富有,他尽力使她摆脱从前的生活,同时她也表现出很乐意接受此事。



been happy enough to go along with.

Here is what I have been told of the matter.

In the spring of 1842, Marguerite was so weak, so altered in her looks, that the doctors had ordered her to take the waters. She accordingly set out for Bagneres.

Among the other sufferers there, was the Duke's daughter who not only had the same complaint but a face so like Marguerite's that they could have been taken for sisters. The fact was that the young Duchess was in the tertiary stage of consumption and, only days after Marguerite's arrival, she succumbed.

One morning the Duke, who had remained at Bagneres just as people will remain on ground where a piece of their heart lies buried, caught sight of Marguerite as she

关于此事别人是这样讲给我的。

一八四二年的春天,玛格丽特身体很虚弱,脸色很不好看,医生嘱咐她施行矿泉治疗,于是她便去了巴雷尔。

那儿的病人之中,就有这位公爵的女儿,她不但生的病与玛格丽特的病一样,而且相貌也长得一模一样,以至别人会将她们当作姐妹俩。只是年轻的公爵小姐的肺病已经是晚期,玛格丽特去后没几天,她就去世了。

一天清晨,像所有不忍心离开那块掩埋了自己部分灵魂的土地的人们那样,仍然留在巴雷尔的公爵,于一条林荫道的拐弯处看见了玛格丽特。